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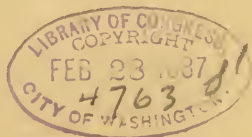
FROM THE AUTHOR'S ORIGINAL MANUSCRIPT.

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—O—

—CLYDE, OHIO:—

A. D. AMES, PUBLISHER.



THE PATENT WASHING MACHINE.

CHARACTERS.

OLD MASON
PROFESSOR JENKINS
GEORGE NEWTON
DICKIE (*Negro Servant*).....
ANGELINA MASON.....

COSTUMES—MODERN.

PROPERTIES.

Box, about four feet long, three feet high, and three wide, with slats nailed on inside to produce the noise when GEORGE gets in; crank outside that will turn—crank from a pump will do. Table, chairs, &c., to produce a neatly furnished room.

TIME OF PERFORMANE—TWENTY MINUTES.

STAGE DIRECTIONS.

R., means Right; L., Left; R. H., Right Hand, L. H., Left Hand; c., Centre; s. e. 2d E., Second Entrance; u. E., Upper Entrance; m. D., Middle Door; F., the Flat; D. F., Door in Flat; R. C., Right of Centre; L. C., Left of Centre.

R. R. C. C. L. C. L.

* * * The reader is supposed to be upon the Stage, facing the audience.

The Patent Washing Machine.

SCENE—*Neatly Furnished Room—Washing Machine in L. U. E.—
Table R., chairs R. and L. of table.*

Enter ANGELINA, R.

Angelina. I feel so fidgety, and I can hardly contain myself, as a very particular friend of mine, named George, has been walking by our house for the past half hour, trying to attract my attention, and as papa is very much opposed to him, I can't see how I can appoint an interview with him. Oh, dear! if papa would only go out a moment. (*looks L.*) Ah! here comes papa now.

Enter MASON, L.

Mason. Well, my dear, I am going out for a while, and perhaps I will drop into the professor's and bring him back with me to tea.

Ang. How long will you be gone, papa?

Mas. Oh! a couple of hours in all probability, and perhaps longer. So be a good girl, my dear, and have another plate put on for the professor.

Ang. Yes, papa.

Mas. (*going off L.*) Good-bye then, dear. (*kisses her and exit L.*)

Ang. Good-bye. Now I will call in George and we will have a very pleasant time while papa is gone. (*jubilant*)

Enter DICKIE, R., slowly, in a very comical make-up.

Dickie. Guess you is foolin'.

Ang. Why, Dickie, fooling about what?

THE PATENT WASHING MACHINE.

Dickie. Foolin' 'bout habin' such a good time.

Ang. Why, ain't I going to, Dickie?

Dickie. I guess not. Master told me when he went out I shouldn't leave Massa George Newton in de house; an' if massa says I shouldn't den I shouldn't, dat's a fac'.

Ang. (*goes close to DICKIE*) Oh, Dickie, let George come in a little while before papa comes back. I'll give you twenty-five cents if you do.

Dickie. (*holds out his hand*) Well, for a little while.

Ang. (*hands him money—he pulls his hand away*) Why, what's the matter?

Dickie. Guess I won't. I'm a New York Alderman; dey never take money. I was only foolin', dat's a fac'.

Ang. Oh, Dickie, please do, and I'll let you off to-morrow and then you can see your girl Sally.

Dickie. Well, den; but remember only a little while. I'll go down and tell him he may come up a little while. To-morrow! Um! um! Sally!

(*Exit, R.*)

Ang. I hope papa won't get back before he said he would, but he is liable to come back any minute.

Enter GEORGE, R., goes over and embraces ANGELINA.

Dickie. (*puts his head in—aside*) Yum! yum! dat's a fac'.

(*withdraws head*)

George. Well, my dear, I was getting discouraged waiting, but seeing your sweet face again makes waiting a pleasure. But how long is your father to be gone?

Ang. A couple of hours, he said. But if he should come back and find you here I don't know what I should do.

George. I don't know what I should do either.

Dickie. (*puts his head in R.*) I would run, for sure.

(*draws head back*)

George. But I'll risk the danger of his coming back; so let us sit down and have a chat.

Draws two chairs L., they seat themselves—he puts his arm around her and bends to kiss her when DICKIE comes in R., swaggering.

Dickie. Ahem! I didn't say you could do dat for a quarter.

George. You black rascal get out of here.

Dickie. I'm boss in dis yer house when Massa Mason is out, I is, for fac'. Do you understand?

(*puts thumbs in vest holes and strikes a position*)

Ang. Dickie, please go down in the kitchen and tell Milie to add chicken giblets to the bill of fare for dinner.

Dick. 'Tisn't fair to send me down to de kitchen.

George. (*hands him money*) Dickie, you'd better mind your mistress.

Dickie. (*takes money*) Well, I'll go, but remember I'll be back soon. (*looks at money as he goes out, R.*) I might have fared worse, dat's a fac'.

George. (*looks around to see if DICKIE is gone*) Well, my dear, that nuisance of a servant is gone at last.

(*bends to kiss her*)

Dickie. (*puts head in R.*) De ole man's coming!

(*jumps back*—GEORGE and ANGELINA rise hastily)

George. Oh! where can I hide?

Ang. Oh, I don't know what to do! (*DICKIE puts head in, R.*)

Dickie. I was only foolin'! (*pulls back*)

Geo. I feel like killing that nigger. (*they resume their seats*) *Angelina,* my dear, I'm getting very anxious to get out of here—I feel as though your father will surely return before I can get away. I do not care for myself, but for you, dear. I think it will be policy for me to take my departure, and meet you in the park on Saturday afternoon, when we can have the afternoon all to ourselves.

Enter DICKIE, hurriedly, R., very much excited.

Dickie. Oh! I'm dead! Oh, oh!

(GEORGE and ANGELINA run to him)

Ang. What's the matter, Dickie?

Dickie. Oh! I'll be hung for sure!

Geo. Why, what's the matter with you? Tell us, and perhaps we can help you.

Dickie. Oh, missis, master and the professor are in de hall. Dey has just come in.

GEORGE looks at ANGELINA, who gets very nervous. GEORGE glances around for some place to hide.

Dickie. Missis, you go down in de hall an' talk wid yer father an' de professor, an' I'll hide him.

George. Yes, go, Angelina, and I will trust to Dickie to find some place where he can hide me until there's an opportunity to escape.

Ang. All right, George.

(Exit, L.)

Dickie. De only place where you can hide is in dis big box dat master fetched home dis mornin'.

George. Anything will do, Dickie.

They go to box, DICKIE opens cover and GEORGE gets in—DICKIE closes cover and comes down, L. As soon as GEORGE gets into box have an old suit of clothes ready, all torn to tatters, to put on; make face bloody, disarrange his hair, &c., and when DICKIE turns crank on box, have a stick ready to rub up and down the slats inside to make as much clatter as possible.

Dickie. Dat's a new machine de master got this mornin', maby putty soon it will blow up an' den poor George will be an angel. (*MASON and PROFESSOR heard talking outside, L.*) Here comes de master. I don't want to see him, for a fac'. (*runs off, R.*)

Enter OLD MASON and PROF. JENKINS, L., arms linked.

Prof. Mason, how is your daughter, Angelina, getting along—I haven't seen her for some time.

Mason. First-rate, professor; in fact my household is running

THE PATENT WASHING MACHINE.

very smoothly at present, with the exception of a little bother I have once in a while with an objectionable suitor.

Prof. (laughing) Oh, Mason, old boy, don't be too hard on the young fellow, remember you were once a boy yourself.

Mason. I trust my daughter will see her folly in time, and do as I wish her to.

Prof. (looking at box) Why, what have you here, Mason?—a queer looking contrivance, certainly.

Mason. Professor, that's a new washing machine which I purchased this morning, and which I think is one of the greatest novelties in this line I have ever seen. It's a washing machine, patented by a friend of mine. It's made very simple and durable, and all the labor it requires, after the soiled clothes have been placed inside, with a sufficient quantity of boiling water and a little soap, and is to turn the crank, which you see here, for a few moments, you can take your clothes out washed as clean as the driven snow.

Dickie. (puts head in, L.) Poor Mas'r George. *(draws back)*

Prof. I should think this would be a good thing for housewives—and I suppose your friend will make a fortune out of it.

Mason. Yes, I think he will—at least I hope so. I will call my servant and demonstrate to you how nicely it works. *(calls)* Dick! Dick.

Dickie. (in the distance) Y-e-s, s-a-h!

Mason. Well, hurry a little.

DICKIE runs on, L.

Dickie. Here I is, mas'r.

Mason. I want you to go down to the kitchen and have Millie give you a few soiled clothes, some hot water, and a small piece of soap, as I wish to show the professor how nice my new purchase works.

Dickie. Yes, sah! *(aside)* Mas'r George is putty near an angel! *(Exit, L.)*

Prof. You must bring this friend of yours around to see me some time, Mason, and I will try and entertain you both the best I know how.

Mason. I will do so; but as to being entertained, I know from past experience that he will be more than satisfied with your hospitality. But here comes my servant.

Re-enter DICKIE, with his arm full of soiled clothes, bucket of hot water in other hand. Have a small barrel in box to catch water when DICKIE pours it in.

Dickie. Here you is, sah!

Mason. Well, put them in here. *(opens box without discovering GEORGE, while DICKIE throws in clothes and water—closes lid)* Now, Dickie, I want you to turn this crank until I tell you to stop.

Dickie. (turning crank—GEORGE produces noise with stick) I bet de clothes is gettin' clean, for a fac'.

THE PATENT WASHING MACHINE.

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ANGELINA runs in, L., very much excited.

Ang. Oh, papa, papa! what are you doing? George was in there hiding from you, and by this time is surely killed.

Mason. Stop, Dickie; we don't want to kill the boy. (*goes up and lifts cover—GEORGE slowly crawls out as before described*)

Ang. Oh, George! you must be nearly dead.

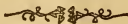
George. Not dead, but dying.

(*DICKIE laughs at the comical figure*)
Mason. Well, George, I think any one who has gone through what you have can surely stand matrimony, so I will withhold my consent no longer.

(*joins their hands*)
Dickie. (*to GEORGE*) Mas'r George, you has my consent to, and may de Lawd have mercy on ye.

CURTAIN.

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PETE.....	<i>A colored servant.</i>
MRS. DAY.....	<i>Wife of Day.</i>
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JABEZ BLIGH.....	<i>A friend to Day.</i>
BARNABAS GRUMP.....	<i>A Yankee.</i>
PETE.....	<i>A colored servant.</i>
MRS. DAY.....	<i>Wife of Day.</i>
DORA DAY [eighteen years old].....	<i>Daughter of Day.</i>
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206. Vilikens and Dinah. A negro farce in one scene, by Charles White, 4 males 1 female. Characters all good. Time 25 minutes.

207. The Heroic Dutchman of Seventy-Six. A comedy in 5 acts, by V. B. Grinnell, 8 males and 3 females. The scene one of the New England States—time, 1776. This is a capital play—every character being good. The Dutchman is very, very laughable, and cannot fail to "bring down the house" every time. A negro character also, is very funny. It has beside these, old man, villain, two juveniles, and two utility. The ladies are leading, juvenile and Irish comedy. Costumes of the period named. Time of performance, 2 hours.

208. My Precious Betsey. A farce in 1 act, by John Madison Morton, 4 males, 4 females. A capital farce which goes well—every part funny. Costumes modern—time in playing 55 minutes. Drawing-room scene, easily arranged.

209. The Goose with the Golden Eggs. A farce in 1 act, by Augustus Mahew and Sutherland Edwards—5 males, 3 females. Time in playing 45 minutes—interior scene—costumes modern. Not a dull speech in the farce, but full of continual mirth and fun. Can be produced by amateurs, who will find it well suited to their wants.

210. The Virginny Mummy. A farce in one act, by Charles White, 6 males 1 female. Costumes modern—appropriate for the characters. Scene a plain room. Characters all good. Time about 30 minutes.

211. A Midnight Mistake. A melo-drama in 4 acts, by A. J. Munson, 6 males 2 females. It has a first class Negro character, as well as leading, heavy, juvenile, and abounds in startling situations etc. Costumes modern—Place, the United States—Time of performance 1½ hours.

212. My Turn Next. A farce in one act, by Thomas J. Williams. All of this Authors' plays are good, and this one has 4 males 3 females. Costumes modern. Scenery easily arranged. Time 45 minutes.

213. The Vermont Wool Dealer. A farce in 1 act, 5 males, 3 females. Costumes modern. Interior scenes—A capital part for Yankee comedian, having also good Irish and Negro parts. It is a very popular farce. Time in playing, 45 minutes.

214. Chops. An Ethiopian farce in 1 act, by G. Shackell, 3 male characters. Chops is a negro servant for a young physician, has charge of the office in the doctors' absence—waits on his patrons, etc. Of course he makes many blunders which are laughable—Time 25 minutes.

215. On to Victory. Temperance Cantata in 1 scene, by Ida M. Buxton, 4 males 6 females, with chorus of boys and girls. Stage business plainly given and simple—can be produced on a platform with only curtains—no scenery being required. Old airs only used which are familiar to all. Time 30 to 40 minutes—Price 25 cents.

216. Vice Versa. An Ethiopian farce in one act, by M. S. Glenn, 3 male 1 female. One of the males is a negro—the female an old negro woman. Scene an Editor's office. The characters are all very funny, and the farce will keep an audience in roars of laughter. Time 30 minutes.

217. The Patent Washing Machine; or The Lover's Dilemma. An original farce in 1 act, by E. Henri Bauman, 4 males 1 female. This farce must be read to be appreciated. It is very funny, and the laughable situations it contains will bring down the house. Time 20 minutes.

218. Everybody Astonished. An original farce in one scene, by E. Henri Bauman, 4 male characters. A baker, a butcher, the baker's servant, and the butcher's servant are the characters. The farce is well named as everybody will be astonished who read it or see it played. Time 20 minutes.